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SUBJECT: (Optional)

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SOURCES METHODS EXEMPTION 3B2B
NAZI WAR CRIMES DISCLOSURE ACT
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74-124-29/3

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ABSTRACT INDEX

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OFFICIAL ROUTING SLIP

TO	NAME AND ADDRESS	DATE	INITIALS
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ACTION	DIRECT REPLY	PREPARE REPLY	
APPROVAL	DISPATCH	RECOMMENDATION	
COMMENT	FILE	RETURN	
CONCURRENCE	INFORMATION	SIGNATURE	

Remarks: Jamey: You might be interested in seeing the attached concerning the Frenchman's contact with PARADZHANOV.

ads

Jamey - By the way, a close friend of mine who is in the TV/movie business, was ~~was~~ in Kiev last summer, & in touch with the movie world. If you have had any special movie people (over)

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in mind, I could
debrief my friend

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MAR 29 1971
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RE : The Visit of # 20 to H.de Sereville on the Matter of
PARADZHANOV Serhiy , on 20 Sept 1967

Date : 13 Oct 1967

Source : # 20

Following is the gist of conversation between H.de Sereville and Source that took place on 20 Sept 1967 at Sereville's house in Paris, France. CIT: France OCC: Artist A France, Paris ~~SECRET~~

A Artist, French citizen in contact with ~~SECRET~~

1. H. de Sereville of 134 rue de la Pompe, Paris 16^e is a painter who is also very interested in films. His wife is Russian, but pro-Ukrainian. De Sereville had met Paradzhyanov a few years ago when he was in the USSR with the company filming "Normandie-Nyemen". At that time de Sereville became familiar with the work of Soviet artists and film directors. Also at that time, he got to know Paradzhyanov's work. In 1966 when de Sereville travelled to Moscow with his art exhibit, he openly stated that he considers Paradzhyanov the greatest film director in the USSR. In Moscow they ~~thought~~ thought Paradzhyanov a lunatic. Yevtushenko and many other Moscow intellectuals told him that they had not seen any of Paradzhyanov's films. De Sereville claims that they take very ~~little~~ little interest in "the provinces". On de Sereville's advice they went to see "Tini Zabutylh Predkiv" and were very enthusiastic about the film. De Sereville is aware that Paradzhyanov has many difficulties because of his original and rich personality - he compares him to Orson Welles. He also knows that Paradzhyanov's film about Kiev has been prohibited.

2. To help Paradzhyanov, de Sereville will telephone certain press correspondents and ask them to mention ~~in their reports~~ the fact that Paradzhyanov was absent in their reports about the Soviet Film week and also include something about his difficulties. De Sereville will

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also draw up some questions which the source will send ~~to~~ ^{to} ~~Paradzhyanov~~ to Emil K. to have Paradzhyanov answer them. This can later be published as a "holiday interview".

3. De Sérerville said that he knew that Paradzhyanov was to come to Paris to attend his film premiere, but in the end he was not granted permission. The interview which appeared in several magazines at the time was a fake. Another person was probably sent to take his place. Paradzhyanov must definitely be helped because he is being isolated and kept away from everything and he takes this very hard. In Moscow he is called the greatest Ukrainian separatist.

4. About de Sérerville's exhibition in Kiev: Yablonska offered to organize this exhibit for him. She showed him her unofficial paintings. De Sérerville considers her a profound and original personality. He also thinks that the painter Horlenko is very interesting. When it came to the actual organization of the exhibition, the Ukrainians left him somewhat stranded because they had been rebuked from above. De Sérerville claims that one cannot depend on them too greatly. In the end he had to ask the help of Yevtushenko and his Moscow friends. Then there was a shortage of funds, so de Sérerville proposed to cover the costs of bringing the exhibit to the Soviet port. The exhibit was a great success. There were many commentaries in the form of letters placed in a box. A visitor's book was not permitted. The organizers did not want the visitors to be able to read each other's comments. After the exhibit they refused to give de Sérerville all the letters, even though there was a fairly sharp discussion about this. In the end he received some of the letters. He received the rest of the letters only now, through Putorzhynskyy (an ex-Parisian) who sent them via the opera ballet company to Venice.

5. In Kiev de Sérerville saw an experimental film, "More" (The Sea) produced by a young film director. He did not have time to meet him, but he thinks that this film is the best work that he has seen of all the new international films. De Sérerville is very enthusiastic about the intellectual atmosphere in Kiev but said that the people who make up this group are not allowed to go anywhere.

6. De Sérerville agreed to publish some translations of young Ukrainian poets in several French magazines.

7. Later, de Sérerville exhibited his work in Moscow. There they bought some of his works for state museums. He had a great success with the exhibit, but problems with the commentaries. The censors tore out the pages with the braver comments. While there, he visited the "official"

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painter, Kravchenko, and was surprised that he too has "secret" works.

8. De Sérerville's wife travelled to Italy to meet the opera ballerina company from Kiev. Fedoryachenko was not there, but his son was. There were many guards, but no interpreters. De Sérerville's wife acted as interpreter for several days and said that she "could have sold them together with their luggage". The conductor of the orchestra was replaced by some official incompetent. She mentioned ~~by~~ that some men by the names of Arnold.... and Hryhoriyevych controlled everything but that they were "stupid". The ballerina, Horlenko, who had at one time danced in secondary roles in Paris, enjoyed the greatest success.

9. De Sérerville will find out what can be done through France-USSR but he said that there are strict controls there. He also said that it would be a good idea to have a special fund for certain undertakings because ~~xxxxxx~~ finances are often the greatest obstacle.

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